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1. *The Sea hath its pearls.* Song. Words from the German, by H. W. Longfellow.
2. *To Blossoms.* Song. Words by Herrick.
3. *Oh! say not Woman's Love is bought.* Song.
4. *How shall I picture thee, Ladye fair?* Song.
5. *A Wish.* Song. Words from the German, by Dr. H. W. Dulcken.
6. *Stars of the Summer Night.* Serenade. Words by H. W. Longfellow.

Composed by Berthold Tours.

THESE six songs, by a composer who is gradually and legitimately making his way in public estimation, will have no charm for the admirers of the maudlin school of vocal writing, with which we have lately been nauseated. There is real musical feeling pervading all Mr. Tours' works; and if the manner in which the accompaniments in the compositions before us are woven in with the voice parts should give some little trouble to those who have directed their attention entirely to the conventional ballads of the day, we can assure them that it will be trouble well bestowed. "*The Sea hath its pearls*," has an excellent melody, with a flowing quaver accompaniment, which obstinately continues, even when the voice is at rest. There is much character throughout this song; and the modulations, although somewhat frequent, are never unduly forced. "*To Blossoms*," is a successful setting of Herrick's beautiful words, the expressive theme, in D minor, being admirably contrasted with an accompaniment, which twines around it with loving grace. This song will require an accompanist in perfect sympathy with the vocalist to give it due effect. No. 3 is as healthy a specimen of an unpretending song, well accompanied, as we have seen for some time. The theme is exceedingly simple; but it is so enriched by skilful and appropriate harmony as to render it in the highest degree attractive. The chromatic chords have the great merit of colouring the phrases, without in the slightest degree interfering with the flow of the melody; and vocalists will be glad to find that the words are set throughout with due regard to the accent. We are scarcely as much pleased with No. 4, although both melody and accompaniment show that the composer can never write mere common-place. The melody is not very striking; but a change from A major to F has a good effect; and the return to the original key is exceedingly well managed. No. 5 is a plaintive theme, with a characteristic syncopated bass. The song is simple in construction, as it should be to express the feeling of resignation conveyed in the poetry. The sudden minor chord, on the words "*dared I not*," is plaintive in the extreme. No. 6, to Longfellow's poetry, is a commendable attempt to set some verses which are in themselves so musical as to have tempted many composers to undertake the same task. Mr. Tours has composed a graceful little Serenade, which a good tenor singer may make extremely effective. The phrase "*She sleeps*," is treated with much delicacy and refinement; the lengthening out of the word "*She*" for the entire bar, against the moving accompaniment, is an exceedingly happy idea; and the interrupted close prolongs the final sentence with a lingering beauty thoroughly in consonance with the words.

LAMBORN COCK, ADDISON AND CO.

*Three Duets for the Pianoforte.*

- No. 1. *Esquisse.*
2. *Serenade.*
3. *Bolero.*

Composed, and dedicated to her Children, by Lady Thompson.

THESE charming contributions to the store of good music for young players will be welcomed by all who feel how important it is that the taste, as well as the fingers, should be carefully cultivated at a time when the mind is most ready to receive and retain impressions. Lady Thompson—better known as Kate Loder, the name under

which she earned her reputation both as a pianist and a composer—is one of the brightest ornaments of the Royal Academy of Music, in which Institution she received her education; and it is gratifying to find that, although she has now retired into private life, her sympathies are with the art which she has done so much to elevate and adorn. No. 1, an elegant little sketch in A minor, is excellent as a study both for touch and phrasing. The *Secondo* is simply written; but so skilfully woven in with the *Primo*, as to compel that sympathy between the two performers which is indispensable in duet playing. The change into F major is extremely effective; and after the return to the subject, in the original key, the pertinacity with which the minor second of the scale is used cannot fail to be observed, even by the young players for whom these pieces are specially designed. No. 2 is a flowing and melodious subject, in  $1\frac{2}{2}$  rhythm, the *Secondo* moving in triplets throughout. Unpretentious as this little duet is, every phrase is instinct with true musical feeling; and played with the refinement of touch which the theme demands, it is certain to please wherever it is heard. No. 3 is full of character, and composed in the true spirit of a Bolero. It begins and ends in G minor; but the sudden transition into the Tonic major is charmingly fresh; and like all duets written by artists, the *Secondo* is not merely an attendant upon the *Primo*. These graceful little pieces so thoroughly recommend themselves that we need do little more than call the attention of professors to their publication, feeling convinced that wherever they are introduced, the pleasure to teacher and pupil will be mutual.

*Sonnets and Songs without words, for the Pianoforte.*  
By C. Hubert H. Parry. Book 2.

- No. 1. *Resignation.*
2. *L'Allegro.*
3. *Il Penseroso*

GRACEFUL and well written as are these pieces, there is scarcely sufficient interest in the subjects to tempt the player onward. Of the three, we prefer the first, which has a calm theme in sympathy with the title, and moreover is not too much prolonged. The second piece has a well marked subject for the left hand, with a light accompaniment for the right, a melody afterwards being played, with a semiquaver accompaniment for both hands. No. 3 has some extensions which will require to be well studied. The harmonies in all these pieces are occasionally somewhat overlaid; but they are generally correct, and treated with the skill of a practised musician.

*Twilight Reveries; for the Pianoforte.*

*Fairy Flowers. Morceau de Salon, pour Piano.*

Composed by Frederick H. Cowen.

MR. COWEN'S Reveries are difficult to play, but they contain passages of much grace. We presume that Reveries are allowed to be somewhat discursive; and we may say that advantage is taken of this privilege in the present instance. Moreover, in the first piece the hands get terribly in the way of each other where the triplet passages occur. We infinitely prefer the second Reverie, which is better music, and much more intelligible, although we would willingly dispense with many of the extensions, which occasionally add to the difficulty of performance without increasing the effect in proportion. "*Fairy Flowers*" is an elegant little piece, which should find favour with all who possess elastic fingers and a refined touch. The opening subject is extremely fantastic and pleasing. The *cantabile* theme, in D flat, forms an agreeable contrast; and although perhaps somewhat suddenly broken off, the short relief it affords from the rapid semiquaver passages which precede and follow it is exceedingly grateful. The recurrence of the original subject has a good effect; and a *coda* winds up this sparkling composition with much brilliancy. Judging from the pieces before us, we should most unhesitatingly say that Mr. Cowen has more talent for writing light